

INTERIOR VIEW OF ST. JOHN'S CHURCH, NOTTING HILL.



ST. JOHN'S CHURCH, NOTTING-HILL.

In the last number of our journal we entered into a description of this church, and gave an engraving of the exterior as seen from the south-east. In compliance with our promise, we now present a view of the interior from a drawing made by the architect. By thus giving a perfect notion of the appearance of the building and the extent of decoration, the size, materials of which it is constructed, and ultimate cost, we consider we are supplying very important data for all who are concerned in church-building operations.

The engraving represents the church as viewed from the west end, and shows the road screen at first proposed to be erected, but which was very properly abandoned, as were also the coloured decorations in the spandrels of the arches which appear in the engraving. The pewing is omitted in the view for the sake of clearness.

BRONZE GATES FROM THE BAPTISTRY AT FLORENCE.

We mentioned last week, that through the kind offices of M. Guizot, casts from the celebrated bronze gates of the Baptistry of St. John at Florence, had been presented to the School of Design at Somerset House. Some of our readers said there was no room there large enough to receive them, but this was an error. They are about 17 feet high and nearly 10 feet wide, and are fixed upright in the figure room, where we recommend such of our readers as delight in fine works of art to repair some Monday morning, when the school is open to the public, and examine them for themselves.

They are the work of Lorenzo Ghiberti, who competed for the commission with six other artists, including Donatello and Brunelleschi, and consist of ten panels filled with compositions from the Old Testament, and surrounded by a framework of great beauty,

adorned with figures under niches, flowers, and fruit. The Creation, Noah leaving the Ark, Joseph and his brethren, and David's victory over Goliath, form some of the subjects. Those who have seen the originals say that these casts do not give a full notion of their great beauty, and it is evident to the least practised eye that the mould from which they were taken was either badly made or worn out. Michael Angelo, it is asserted, said they were worthy to inclose Paradise; if the author of them had been alive at the time, he would probably have been less eulogistic. Ghiberti died about 1455. He first studied as a painter, and seems to have had some skill as an architect, for he was associated with Brunelleschi in the construction of the cupola of a church at Florence.

Relative to works in bronze, it is to be hoped that opportunities will be afforded for the use of this material in the new Houses of Parliament and elsewhere. The art of working it has been sadly neglected in England.

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